

ISSUES & EVENTS

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Cut The Crap ~ Give It To Us Cheap

The complexities of publishing and book distribution was the topic under discussion Nov. 5 before almost 200 faculty and other guests in the Theatre. Representatives of four major publishers fielded questions concerning the high cost of books and delays in book distribution: The panel included Lorne Wilkinson, vice-president of McGraw-Hill Canada; W.E. Matheson, president of Prentice-Hall Canada; assistant professor (Education) Mark Braham, moderator of the panel; Ivon Owen, manager of Oxford University Press; B.D. Sandwell, president of Burns & McEachern Canada and Bookstore manager Margaret MacMurray.

Hugh McQueen, Mechanical Engineering: One of the main problems is the inelasticity of the book publishers. I would like to see a system whereby the publisher would take back all the books we don't want to use. The question is why can't the publisher do this? A store like Eaton's orders a lot of goods from a manufacturer and pays for the whole shipment. Obviously after a while they don't get everything sold; they have to reduce the prices and sell them off. Many of these are items which can only be sold at certain times; people are not willing to buy these clothes the next year, so in this case you can't ship things back to the manufacturer. But it seems to me that as far as books are concerned, the publisher has a reservoir. If it turns out that the university can't sell its estimated number, the books that aren't sold aren't worn out. They don't go out of style. What difference does it make if one university sends back fifty books to the reservoir, when they can be sold to another university another year? If the publisher forces universities to sell books, then they're cutting off their own sales, because fewer will be ordered. Wouldn't more books be sold with a lenient returns policy?

Owen: I agree in essence. I'm surprised to hear that publishers are restricting their returns policies. For years I tried

to limit returns in some way, without leaving the bookstores stuck with overstock for a long time. But we have recently gone over to one hundred per cent returns with no questions asked. And this year the sales of books we classify as college texts are twenty-two per cent higher than they were a year ago. On the other hand, our returns have doubled in value.

Sandwell: I would like to make a distinction between a country like the United States or Great Britain where the home market is large enough to publish a wide variety of college texts within the native market. The situation in Canada is different. There are relatively few areas where you have a market of Canadian students large enough to justify Canadian publication. On the great majority of texts and references for some years to come, they're going to have to be published in the United States or Great Britain. We act as agents. We import the books and it is not as simple as your original estimate where you've got books in unlimited quantities back in your warehouse. We have to buy them from our principle and pay for them within sixty to ninety days and it's not always easy to get them back.

Matheson: We are a publishing company that does employ a percentage quota

on book returns and we do it for a very valid purpose. The analogy with Eaton's is a very honest one. Any supplier to your bookstore or to Eaton's attempts to get the person making the decision for purchase to accept some responsibility for the purchase. If we had an open returns policy, I think you can see that there would be a great deal of inefficiency which sooner or later the publisher has to pick up and reflect in his pricing.

multiplicity of titles

MacMurray: There's nothing I would rather do than have all the books you want and sell them. But when I receive a list of about twenty titles, and the student can choose what he wants, it's very difficult to buy because nine times out of ten every student will buy the one title. So that I have all the others left over. On the other hand this is where I cut my buying and I might buy just a very few of each. Then, often, I'm in trouble; I don't have enough books. Too many titles seems to be one of our biggest problems.

Owen: I think this custom of listing large numbers of books is simply admirable. It's what we want, it's a liberation. I remember when in most Canadian universities, the bookstore was a wicket in the wall in the basement and you passed out great hunks of textbooks through this wicket. I think this is marvelous, but please realize that it's a much more difficult kind of operation. Don't shoot us: we're doing our best.

Sandwell: I support Mr. Owen's statement, but there's one thing you could do. You might be able to give the bookstore some indication of your priorities, because you probably do have four or five books on that list of twenty which you are particularly anxious to have your students buy. If we had that knowledge we would back you up in the light of your specific recommendations.

Peter Slater, Religion: I'm one of those who teaches with a paperback every two weeks rather than a set textbook. I wonder if we're not asking the impossible of the Miss MacMurrays of this world to try to handle the needs of every department of a university. As a professor it's a lot easier for me to go

to a specialty bookstore in religion, where the people are always buying in religion and know the publishing situation well. It would be a lot simpler to deal with that sort of thing than have to work through an operation of this size here where you can't possibly have enough people to know everything about all the different topics. Perhaps the model for a university bookstore of the future might be a kind of clearing house where different specialty houses around the city came in at the book-buying periods. What I see evolving is the university bookstore becoming just another bookstore in competition with the one across the street.

Owen: What the university bookstore has become is a general bookstore but with the advantage that it has a lot of people to advise it what the market is going to be demanding. It can no longer bring in two hundred books and know it's going to sell them. It has a clearer perspective of its market than the ordinary one has.

Sandwell: But there is one difference that should not be overlooked by the faculty. Surely there is a place in the supply of university books for the downtown bookstore. But you have no assurance that specific books that you want your students to have will in fact be carried. You do have a reasonable assurance in your official university bookstore that if it is on the recommended list, stock will be available. While I'm in full agreement that there's nothing in the nature of a monopoly, there is still an essential function for your university bookstore on the campus.

canadian rights

John Jackson, Sociology: My first question has to do with Canadian rights. What is involved and whose interests are served?

Matheson: I'm not sure if everyone in the room is familiar with what is meant by the term 'No Canadian rights'. This is simply a situation when a book suddenly does not become available to a Canadian audience, and it gets pretty damn frustrating when one knows the book exists but somehow it can't appear in Canada. One of the very frequent occurrences here is when a book gets published in Britain, and the American publisher purchases American rights on that manuscript. He reproduces that book in the United States, and presumably his Canadian agent should be able to represent the American edition but he can't. During the negotiations the American publisher only picked up American rights; Canadian rights were left in limbo. Ultimately they will be serviced by the original British publisher. That can be one circumstance. Probably the more frustrating incident is when you have a book of readings or selections covered by several contributors. The editor must clear permission rights on every single article. Somewhere along the road he fails to clear the rights for one or another of those single articles. He may

fund program

Application has been made to Ottawa for letters patent for a new organization to be known as The Associates of Sir George Williams University. This was announced by John Hannan, Chairman of the Fund Procurement Co-ordinating Committee. Initial founding meetings for the Associates have been held and, Alec Duff reported that there has been already been an enthusiastic response. The initial membership target is 500.

Mr. Hannan also reported on action to establish a Sir George Williams University Annual Fund, focussing on needs where government support does not apply. For instance, this year a title of such needs amount to \$763,000, consisting of \$465,000 for capital expansion, \$52,000 for improvements and adaptations of existing buildings, \$90,000 for research, \$51,000 for graduate fellowships, \$30,000 for Library, Art Gallery and Conservatory of Cinematographic Art, and \$75,000 for bursaries. These figures, however, Mr. Hannan pointed out, do not constitute a specific objective for the fund; this has still to be determined.

The committee report stated that: "the establishment of such a fund is a useful and necessary step to be taken by the University, particularly in the light of the fact that it does not have continuing resources from endowments or grants which are enjoyed by other universities. This University furthermore is an outstanding example of proper use being made of available facilities at the lowest cost to the community . . . We do not anticipate that a capital campaign will be possible for at least three years, and it is recommended that an approach be made at the earliest possible moment to prospective donors to announce the fact that the University will seek to fill its absent endowment portfolio by reasonable community support, now and on a continuing basis".

It is proposed that an organization be ready to approach industry and corporate donors in the early spring. The Alumni Association will work in conjunction with the Fund and start canvassing alumni and alumni-related forms and corporations now. Also, the University may begin canvassing certain, selected corporate prospects before the end of this year.

On behalf of the Alumni Association, T.D. Lande announced that it would pay particular emphasis to graduate fellowships, and hoped to raise the money for 15 fellowships of \$3,400 each. David McKeen said this was the most welcome project he had heard of for a long time, though 15 fellowships would barely meet the minimum need. He was concerned about the falling quality of the students applying to SGWU for graduate studies in the absence of adequate financial support.

library

Dr. Smola reported that the move of the technical services of the Library, such as

acquisitions and cataloguing, to the Shuchat Building was likely to occur in March. He announced that Irving Layton had donated another 240 letters and manuscripts to the Layton Collection in the Library. He also reported from the Placement Service that only 100 recruiters had scheduled appointments on campus this year as opposed to 135 last year, and even some of these had cancelled out.

The following reassignment of administrative duties was announced: Henry Worrell will be responsible for security, fire prevention, telephones, mail service, and the administration of properties recently acquired by the University. Graham Martin will be responsible for the operations of the bookstore, André Laprade for the Food Services Department, and Malcolm Squibb for the printing department, receiving and stores.

financial statement

Calvin Potter criticized the form in which the financial report had been presented this year, notably the absence of a statement on the source and application of funds. William Reay said that the form was approved by the Institute of Chartered Accountants. Professor Potter noted that the operating deficit included the cost of carrying two million dollars of capital expenditure, and was also concerned lest we were approaching the ceiling of our line of credit with the banks. He felt there was a lack of definition about who provided our total capital between government and other sources. In fact, in contrast with some other universities, a large amount had been provided by other sources. This was a good story and should be made public. Dr. Smola said that one problem was that government defined what was to be treated as capital and what as operating funds, and this definition changed continually. For instance, rental, which used to be under operating, now comes under capital, and the definition be-

tween capital and operating becomes more and more academic. In answer to Dr. Potter's comment about our capital commitments, Dr. Smola remarked that in line with our general strategy we have "gone out on a limb in protecting our real estate." It was agreed that the problem of the best way to present our financial position as well as the financial problems related to the purchase of real estate, should be referred to the Finance Committee for a report at the next meeting.

Christmas closings

Wayne Gray raised the question of the closure of the University between Christmas and New Year. He noted that the library employees, who were now unionised, were refusing to work while other employees were on holiday. Dr. Smola stated that it was vital the libraries be kept open, and funds would have to be found to pay the employees for working extra. Mr. Gray was also concerned about the closure of the cafeteria and possible loss of revenues. E.A. Lemieux said he thought the university was very generous in its treatment of employees compared with industry. Dr. Smola said that SGWU was merely following the precedent set by other Quebec universities, and Dr. O'Brien noted that with classes out of session, student and faculty attendance at the university was very low. Hugh McQueen said that in fact half the Engineering professors worked over the holiday, and lack of secretaries presented a real problem. Dr. O'Brien felt that absence was the general rule. Professor McQueen, comparing secretarial loads in the Centre for Instructional Technology and the Faculty of Engineering once the year's classes were over, suggested arrangements should be made for some kind of secretarial pool.

The constitution on the Graduate Students Association was approved. Professor McKeen was doubtful about the validity of the association in view of the small turnout of interested graduate students at meetings. Dr. French said that the GSA was still in its formative stage, and he felt Professor McKeen's doubts would prove mistaken.

Mr. Duff reported that Mr. David Azrieli had donated \$10,000 to the University. Part of the money would be used to turn the concrete campus into a garden recreation area for students. Mr. Azrieli had been interested in making this into a sculpture garden, but had agreed that the new plan was more valuable to the university.

Dr. O'Brien announced that the report of the task force on registration would be submitted to the next meeting of University Council. Meanwhile, a systems study of the implementation of procedures along the lines proposed was under way.

Mackasey on Sir George

Below, an excerpt of Labour Minister Bryce Mackasey's convocation address to graduating students at the Place des Arts ceremony, November 17, when he received an honorary LLD. In addition Librarian Elizabeth Morton and writer George Woodcock received honorary degrees.

To me, involvement means amongst other things that you have a responsibility to help form or solidify the bridge between French-speaking Canada and the rest of this nation. There is no better equipped group of graduates to do this. What makes Sir George Williams University unique is that it is a sidewalk university, one that is not isolated from the hustle and bustle of this great nostalgia, that does not retreat from reality, by hiding in the pastoral beauty of some large estate. Sir George Williams has been situated "where the action is" and no one who has spent four years in this university has any excuse to be uninformed or misinformed about the problems that face our society and our country.

You, more than any other group of people, should know and appreciate the opportunity that Montreal offers to become bilingual. You, more than any other group should appreciate the joie de vivre of our French-speaking friends and understand the turmoil, the changes, the forces that have been at work in this province since 1960. Surely you should realize as I do, that there is no other part of the country that has the potential of Quebec if we measure achievement by the quality of life.

Sir George Williams is a contemporary university and you are contemporary people. Some of you may decide to leave Quebec. Some of you may feel that in the long run you would prefer to live in what you may feel to be a safer or more secure environment. But knowing young people and knowing many of you personally, I believe that most of you will remain in Quebec to contribute to its future, to add to its growth, to spread its culture, to participate and to explain, whenever possible, what is happening and what must happen to keep this country united and to keep Quebec within Confederation.

One thing that my generation must not pass down to yours is a feeling of guilt or of inferiority. The conflicts of the past, the exploitation where exploitation existed, the lack of understanding, the conscious and unconscious discrimination are not the sins of your generation.

Whether or not they are the sins of my generation, we have no right to ask you to inherit that sense of guilt. On balance, however, English-speaking Canadians have contributed much to this province. We have contributed much to this province. We have a rightful place here and still have a very important role to play.

Cut The Crap ~ Give It To Us Cheap

Publishers' executive representatives (left to right) Lorne Wilkinson, W.E. Matheson, moderator Mark Braham, Ivon Owen, B.D. Sandwell, Margaret MacMurray.



have cleared all the British or American rights. Somehow good old Canada, right in the middle, gets lost in the limbo. The book appears and these rights have not been cleared. There's absolutely nothing the Canadian publisher can do to market that book in this country until all of those rights have been cleared. I don't think it's the fault of the Canadian publisher, it's probably the fault of the originating publisher, or the originating author. Once it's recognized, everybody gets busy to try to clear it up, but that may take six or seven months.

Edward McCulloch, History: I'm not just interested in what Canadian rights means, I'd like to know if something can't be done about it. Is it possible that there is any way of knowing before we order books whether they have Canadian rights or not, because once we order and then find no Canadian rights it's quite impossible to get another book in time for classes. We live in what's supposed to be a great age of communications. Surely the Canadian publishers can tell the American publishers what's happening here.

Owen: There's the case of the book on which there are no Canadian rights, such as an anthology; but in many cases if one publisher doesn't have the rights, say, for the paperback edition, another publisher does.

glossy vs cheap books

John Jackson: Of the many components which go into the price of a book, one is production cost. To what extent are the quality of the paper, the cost of the paper used on a paperback cover itself, and the size of the book influences on the price? I'm wondering if there are standard sizes that are more readily mass-produced and if books that are destined for a university market could have reduced prices if consideration were given to the materials used.

Matheson: I think that generally speaking publishers have experienced fairly substantial increases in the cost of book production over the past eight to ten years. The cost of paper has gone up, lithographers, pressmen and everybody else has earned increased wages over the past few years, and this is reflected in the ultimate selling price of any book. I might also say that we've had good advancement in the technology of printing and manufacturing books, and we've taken advantage of that. Actually, without this increase in technology, books would probably cost considerably more than they do today. We're looking at computer typesetting and presses far more efficient than ones we had even five or six years ago. Probably production costs on books in the last five to eight years have gone up somewhere between thirty and forty per cent. Probably the price of books has gone up approximately the same. It's very difficult to say that a basic agreement on trim sizes would help to increase the efficiency of book publishing. Sure it would. But a minimum number of trim sizes does not necessarily accommodate the aesthetic design that should go into some books. Some books in mechanical engineering for instance require very specialized illustration. It requires a minimum grade of paper, a minimum margin size to accommodate type plus illustration. People in the book publishing department consider design and function in addition to cost. I don't think I'd really want to see all our paperbacks looking like a number of the French paperbacks. Some of them are pretty good, but some are rather horrendous. There's probably a compromise to be achieved here, and I expect all of us should be kept on our toes. We're not just interested in selling high-priced books and I think that's indicated just by the number of paperbacks which have been selling over the past few years.

Wilkinson: If there were a differential between this paperback and a typical French publication of about fifteen cents, would you as an author like to see your book come out as a nice production

work that you could show to your friends and students or as a horrendous piece of material?

John Jackson: The number of books that many students are required to buy in even half a term course can amount to a total of forty dollars. Is there a point, as Mr. Wilkinson suggested, of compromise somewhere? Is it possible to produce an edition of a particular book in demand where the price will be lower than the general market value of a well-produced, well-bound presentation?

Sandwell: I think this is going to be experimented with a good deal more in the future. But I think it's also fair to say that the kind of book and the quality that goes into it is really a direct reflection of the demand. Since the war there have been many examples of publishers who have experimented with, for example, a biology text which had fewer beautiful color illustrations, was printed on less heavily-coated paper, and the thing did not sell in competition with other better-looking books. Basically the books over the past few years have not sold as a factor of price. Other things have gone into it. If we're entering into a period where price is a dominant factor, I'm satisfied that you can have plainer books. We will produce what the public wants. But there hasn't been much indication that you really wanted the kind of brown paper, French type of publication. People complain about all the chrome on American cars, but the majority of us go right on buying them.

Paul Widdows, Classics: Mr. Sandwell and Mr. Wilkinson have been talking about aesthetic matters. You have to distinguish between novels, commercial books and textbooks. Students, frankly, don't give two hoots what the book looks like, if it costs half the price. I conducted a little private survey this morning and the answer was 100%. I'm suggesting that the publishers do a little market research on this matter.

Owen: The difference between paper cover and boards is still, I suspect, around thirty cents. The paper cover is not the cause of the cheapness, it's the symbol. It's the announcement, here's a cheap book. The cheapness is achieved by a long printing run and spreading the costs over more than one printing. It's achieved by the publisher's decision or guess that this book has a large market. The nine dollar paperback unless it's a very large book, is one that the publisher has guessed cannot be counted on.

distribution

Arthur Lerner, Economics: One of my concerns is with the time lag between ordering and receiving.

MacMurray: This year it was particularly bad. In Montreal we suffered a mail slowdown and many of my parcels are still somewhere in the mail. There were trucker strikes, dock strikes. I realize that some of my orders are received in fairly good time, but when they are delayed into late summer or autumn I'm afraid customs and the publishers are beginning to run out of books. We just don't seem to have very good delivery. Our deadline in summer orders is February 28, which I know is early, but in order to get those books for graduate classes which begin in April it takes a good deal of processing. The deadline for fall books is March 31.

Matheson: Our experience in the last year has been that just to get a truck shipment of books from New York to Toronto takes between four and a half to six weeks. The whole thing becomes a tremendous problem of logistics in the rush months of August and September. The safest thing from your end is to get your orders in early enough to be handled correctly before the rush period.

SGWU / THIS WEEK

thursday 19

CONSERVATORY OF CINEMATOGRAPHIC ART: "The Horse's Mouth" (1959) with Alec Guinness, at 7 p.m.; "Misshandlingen" (Mistreatment), Montreal première of a 1970 Swedish film by Lasse Forsberg (English subtitles), at 9 p.m. in H-110; 50c for students, 75c non-students.

GEORGIAN PLAYERS: "Rosencrantz and Guildenstern are Dead", directed by Gary Plaxton, 8:30 p.m. in the Douglass Burns Clarke Theatre; \$1.50/\$2.00.

BIOLOGY CLUB: Meeting at 1 p.m. in H-420.

FRENCH 201 - SECTION TV: Channel 9 at 7 and 8:30 a.m., 10:30 p.m.

WEISSMAN GALLERY and GALLERY I: Fine Arts graduate student exhibition (in partial fulfillment of the degree of master of arts in art education) - Astrid Bhereur, Milo Freeman, Lawrence Kroon, Lise Cloutier-Lamarche, Marie Langlois, Billie Jo Mericle and Alice Lucy Yang, until December 3.

friday 20

ENGINEERING FACULTY COUNCIL: Meeting at 2:30 p.m. in H-911.

CONSERVATORY OF CINEMATOGRAPHIC ART: Tribute to Howard Hawks through Sunday; tonight "The Dawn Patrol" (1930), with Douglas Fairbanks Jr., at 7 p.m. and "To Have and Have Not" (1944), Hemingway's story scripted by William Faulkner and starring Humphrey Bogart, Lauren Bacall, Walter Brennan, Hoagy Carmichael and the song "How Little We Know", at 9 p.m.; all in H-110 for 50 c (students), 75c (non-students).

BASKETBALL: Bishop's vs Sir George, 9:30 p.m. at Loyola.

GEORGIAN PLAYERS: "Rosencrantz and Guildenstern are Dead" directed by Garry Plaxton, 8:30 p.m. in the Douglass Burns Clarke Theatre; \$1.50/\$2.00.

HISTORY SOCIETY: Kenneth McNaught on "Problems of Third Parties in North America" at 8:30 p.m. in H-520.

PHILOSOPHY CLUB: Stephen Korner, U of Bristol and Yale, talks on "Transcendental Deduction" at 8:30 p.m. in H-620.

PHILOSOPHY COUNCIL: Meeting at 10:30 a.m. in H-617.

saturday 21

CONSERVATORY OF CINEMATOGRAPHIC ART: Howard Hawks' "Bringing Up Baby" (1938), with Cary Grant and Katharine Hepburn, at 7 p.m. and "The Crowd Roars" (1932), with James Cagney, at 9 p.m. in H-110; 50c for students, 75c non-students.

GEORGIAN PLAYERS: "Rosencrantz and Guildenstern are Dead" directed by Gary Plaxton, matinee at 2:30 p.m. and 8:30 p.m. performance in the Douglass Burns Clarke Theatre; \$1.50/\$2.00.

BASKETBALL: U of Sherbrooke vs Sir George, 5 p.m. at Loyola.

HELLENIC ASSOCIATION: Auditions for "Seven Against Thebes", 1-5 p.m. in H-635.

sunday 22

CONSERVATORY OF CINEMATOGRAPHIC ART: Tribute to Howard Hawks with "The Big Sleep" (1946), Bogart as private eye Philip Marlowe and a beautifully petulant Lauren Bacall star in Raymond Chandler's infinitely tangled story scripted by William Faulkner, at 7 p.m., and "El Dorado" (1967), with Jon Wayne, at 9 p.m. in H-110; 50c/75c.

monday 23

PHILOSOPHY CLUB: Arthur C. Danto, Columbia University, will talk on "The Concept of Equality in Society" at 2 p.m. in H-1070.

GARNET SINGERS: Meeting 5 - 6 p.m. in H-513; everyone welcome.

COMMERCE STUDENTS' ASSOCIATION: Commerce Week begins; industrial displays on mezzanine.

tuesday 24

WORKING WOMEN'S ASSOCIATION OF S.G.W.U.: Meeting at noon in H-615.

FRENCH 201 - SECTION TV: Cable TV's channel 9 at 7 and 8:30 a.m.; 10:30 p.m.

SGWAUT: Meeting 12 - 2 p.m. in H-920.

wednesday 25

GEORGIAN MARKETING SOCIETY: Larry Chaisson, Expos' director of publicity, will talk on "How the Expos were sold to Montreal" at 5:30 p.m. in room 2G of the YMCA.

UNIVERSITY COUNCIL ON STUDENT LIFE: Meeting at 5:15 p.m. in H-769.

POLITICAL SCIENCE SOCIETY: James Eayrs, political economy prof at U of Toronto, talks on the War Measures Act in "The Aftermath of Overkill", 2 p.m. in H-635.

COMMERCE WEEK: Sports quorum with local celebrities, 1 - 4 p.m. in H-110.

thursday 26

CONSERVATORY OF CINEMATOGRAPHIC ART: "The Importance of Being Earnest" (1952) at 7 p.m. and the surrealist classic "L'Age D'Or" (Bunuel, 1930) at 9 p.m. in H-110; 50 c for students, 75c non-students.

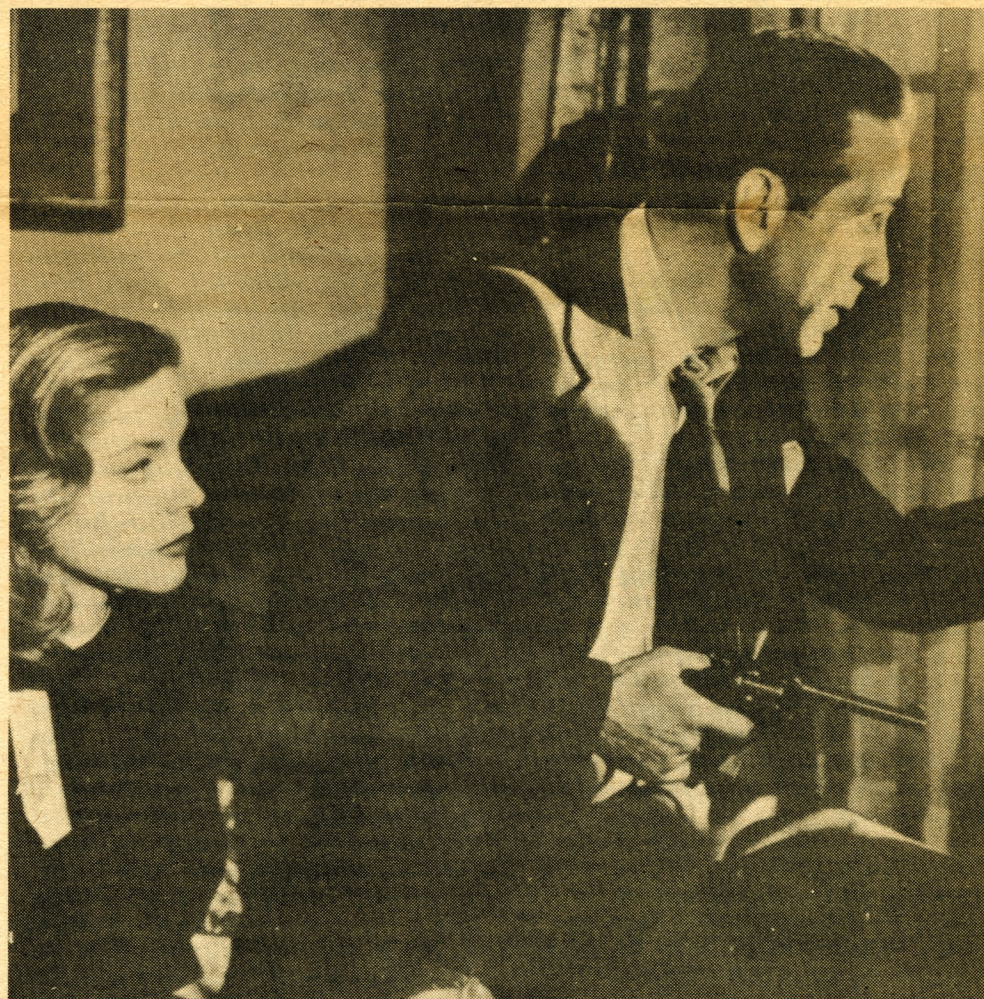
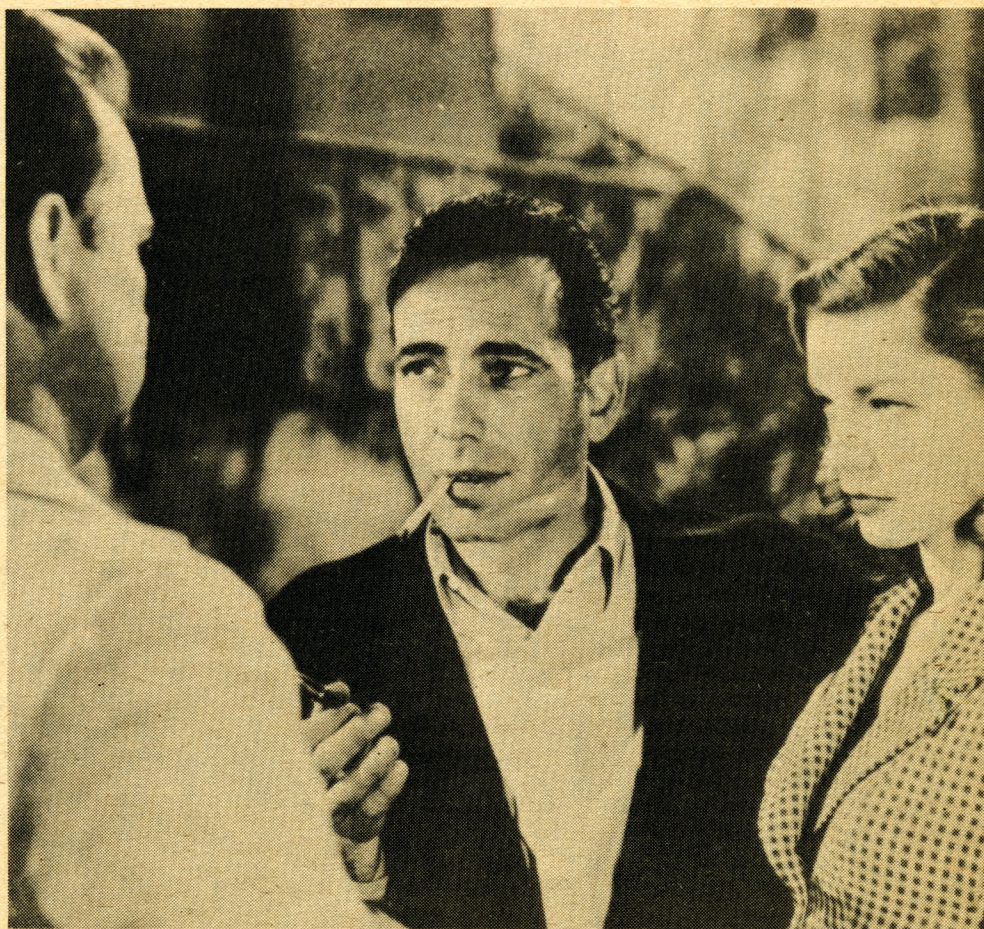
FRENCH 201 - SECTION TV: Channel 9 at 7 and 8:30 a.m., 10:30 p.m.

COMMERCE WEEK: Business seminar at Windsor Hotel - Paul Paré, president of Imperial Tobacco, gives keynote address on "Tell It Like It Is" (concerning student-business communications, not cancer) at 12:30 p.m. luncheon; panel discussion 2:15 - 4 p.m.; further information at 879-4590.

NOTICE

Application request forms for Quebec Post-Graduate Scholarships are now available at the Guidance Information Center, H-440-1. The deadline is December 1.

Send notices and photos of coming events to the information office, room 211 of the Norris Building, or phone 879-2867. Deadline for submission is noon **Wednesday** for events the following Thursday through Wednesday.



Bogey protects his Precious in "To Have and Have Not" (1944, top) and "The Big Sleep" (1946); part of the Conservatory of Cinematographic Art's tribute to Howard Hawks, Friday through Sunday.

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